

# Contents

---

<b>Image and Figure Rights .....</b>	9
<b>1 Introduction .....</b>	11
1.1 Establishing the Field.....	11
1.2 The State of the Art .....	15
1.2.1 Scholarly Literature.....	15
1.2.2 Literature on Curating Performance .....	20
1.3 Scope and Overview .....	23
<b>2 Curating .....</b>	29
2.1 Introduction.....	29
2.1.1 The Scopic Regime of the Crystal Palace .....	34
2.1.2 Modernist Exhibition Practices and the Commodification of the Musical Work at World's Fairs in England .....	36
2.1.3 The International Narrative of the Festival .....	38
2.2 The Anatomy of Festivals and Biennales .....	40
2.2.1 Fest/ival .....	40
2.2.2 Arts Festivals.....	43
2.2.3 General Characteristics of Arts Festivals .....	46
2.3 Curating Biennales .....	61
2.3.1 Documenta V .....	61
2.3.2 Documenta 11.....	72
2.4 Curatorial Discourse .....	80
2.4.1 Historical Emergence .....	81
2.4.2 Curatorial Ambiguity .....	84
2.4.3 Curating and Immaterial Work .....	88
2.5 Conclusion.....	94
<b>3 Performative Curating and Experimental Performance .....</b>	97
3.1 Introduction.....	97
3.2 Reading Shannon Jackson .....	98

3.2.1	Theatricality as the Violation of Medium-Specificity.....	99
3.2.2	Jackson's Ten Theses .....	105
3.3	Curating Dance / Dance Curating .....	111
3.3.1	Dance is Hard to See .....	111
3.3.2	Dance and the Museum.....	116
3.4	Curating Theatre / Theatre Curating .....	124
3.4.1	Dramaturgy vs. Curating .....	124
3.4.2	Truth is Concrete.....	130
3.5	Conclusion.....	136
<b>4</b>	<b>Munich Biennale for New Music Theater .....</b>	<b>139</b>
4.1	Introduction.....	139
4.2	Hans Werner Henze .....	141
4.2.1	Henze's Compositional Practice .....	141
4.2.2	Henze's Biennales .....	142
4.3	Music Theatre? .....	145
4.4	Peter Ruzicka.....	148
4.4.1	Ruzicka's Career .....	148
4.4.2	Two Fragments .....	149
4.4.3	Ruzicka's Biennales .....	154
4.5	Daniel Ott and Manos Tsangaris (DOMTS).....	162
4.5.1	Manos Tsangaris.....	163
4.5.2	Daniel Ott.....	165
4.5.3	Concave and Convex .....	168
4.6	The 2016 and 2018 Biennale Editions .....	169
4.6.1	Overview.....	169
4.6.2	Biennale Platforms.....	173
4.7	Compositional and Curatorial Practices .....	180
4.7.1	Musical Means, Curatorial Ethos.....	180
4.7.2	Education and Dissemination .....	185
4.7.3	The Biennale Platforms as a Change in Labour Relations .....	194
4.7.4	Heterogeneity as a Meta-Narrative.....	199
4.8	The Munich Biennale in Numbers.....	203
4.8.1	Age of Commissioned Composers at the Biennale.....	204
4.8.2	Number of Productions at the Biennale .....	206
4.8.3	Concentration of Productions at the Biennale.....	208
4.8.4	Gender of Commissioned Individuals at the Biennale.....	209
4.8.5	Number of Co-Producers of Biennale Productions .....	212
4.9	Conclusion.....	216

<b>5</b>	<b>Maerzmusik: Festival für Zeitfragen .....</b>	219
5.1	Introduction.....	219
5.2	A Brief Prehistory to the Maerzmusik Festival .....	222
5.2.1	The Berliner Festspiele .....	222
5.2.2	Musik-Biennale Berlin .....	224
5.2.3	Historical Trauma and the Post-Reunification Musik-Biennale Berlin .....	226
5.3	Maerzmusik 2002–2014.....	228
5.4	Berno Odo Polzer .....	230
5.4.1	The Programme is now the Text.....	230
5.4.2	Attaca .....	234
5.4.3	Experiments with Concert Staging .....	238
5.4.4	The Catalogue as the Locus of Discourse-Production.....	242
5.5	2017 Opening Concert: Julius Eastman.....	247
5.5.1	The Northwestern University Concert, 16 January, 1980 .....	247
5.5.2	A Concert, A Reenactment .....	253
5.6	Storytelling for Earthly Survival.....	258
5.6.1	Storytelling for Earthly Survival Part 3: Composting is so Hot! .....	265
5.6.2	Compos(t)ing the Evening.....	266
5.7	Curating and the Maerzmusik Festival .....	268
5.7.1	Curating Concerts .....	268
5.7.2	Maerzmusik's Curatorial Shift .....	270
5.8	Decolonizing Time.....	273
5.9	Conclusion/Coda/Konzertemacher .....	277
<b>6</b>	<b>Conclusion/Curating Music.....</b>	281
	<b>Bibliography .....</b>	289
	<b>Appendix: List of Productions at the Munich Biennale for New Music Theatre from 1988–2018 .....</b>	311